

STÉPHANIE CHARIAU

PORTFOLIO

Cie La douche du lézard

STÉPHANIE CHARIAU

Author · Choreographer · Musician

Trained in literature, philosophy and foreign languages, Stéphanie Chariau develops a transdisciplinary artistic practice that brings together dance, poetry and music. She explores the body as a place of memory, transformation and connection to the living world. Her work examines the ways we inhabit the world, at the crossroads of the intimate and the collective, drawing from sensitive narratives and diverse territories.

Her creations map the living, exploring imaginary, sensory, emotional and, today, spiritual landscapes. Her artistic research is grounded in what she calls the **Cosmopoetics of the Living** and the **Decolonisation of the Imaginary**.

In 2014, she founded **La Douche du Lézard**, a company conceived as a space where her research converges around improvisation as a living language, at the intersection of the dancing body and the musical body, creating works for both young audiences and the general public.

Since 2019, she has developed stage performances, site-specific works and creations for public spaces (*Rouge à Pois, Graine de Folie, The Sky Is in My Room, Animale*), each conceived in dialogue with places, audiences and environments.

Through artistic creation, transmission and international cooperation projects (*Fusion des Arts, Kouvounoungou*), she opens spaces where art becomes a place of encounter and a catalyst for new imaginaries.

Alongside her artistic practice, she designs and leads professional training programmes in France and internationally, drawing on years of action-research developed in partnership with cultural and public institutions.

The company presents its work in theatres, cultural centres, festivals, libraries, associations and public institutions, maintaining a close relationship with audiences. It is active throughout the Pays de la Loire and Brittany regions, across France and internationally, particularly in Sub-Saharan Africa (Republic of the Congo, Democratic Republic of the Congo, Côte d'Ivoire and Togo). The company receives support from the Loire-Atlantique Department, the City of Nantes, Mixt, the French Ministry of Culture (DRAC), the Pays de la Loire Region and its partner local authorities.



COSMOPOETICS OF THE LIVING AND THE DECOLONISATION OF THE IMAGINARY

« Whether choreographic, musical or literary, my writing is both poetic and deeply engaged. Guided by intuition and rooted in a psychoanalytic awareness, I remain connected to my inner landscapes—emotional, sensory, physical and spiritual. Deeply committed to human encounters and geographical journeys, I take the necessary time to observe both real and imagined worlds. Observation and contemplation allow me to refine my artistic language. »

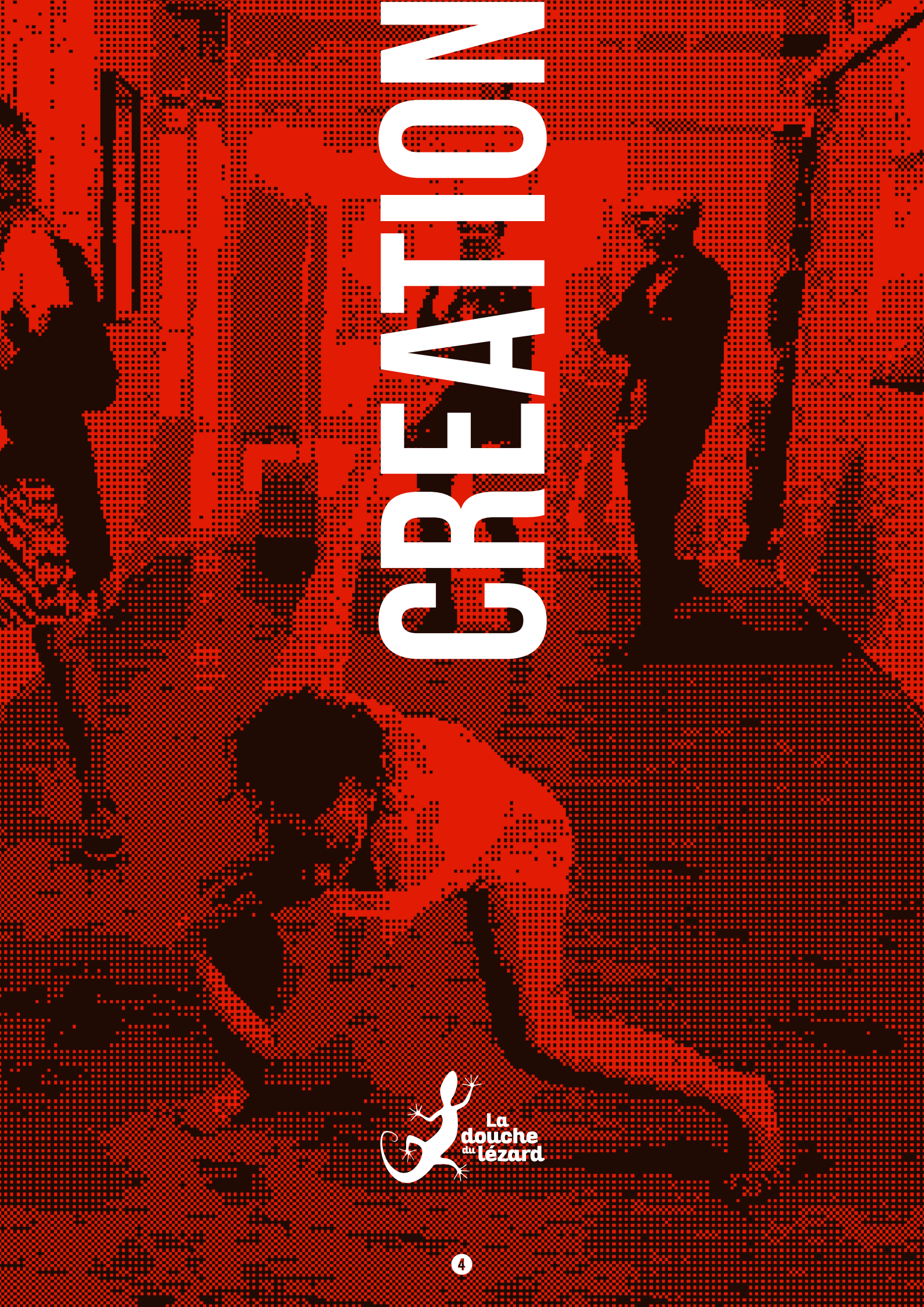
As an author, choreographer and performer, I allow the impressions of the living world to mature within my body. They are transformed through words nourished by philosophy, novels and essays. This active period of incubation becomes the source of each creation. It is a singular and intimate process that speaks both from the «I» and from the collective «We». These words shape not only the content of my work, but also its form, rhythm, musicality and colour.

« I embrace the present as a counterpoint to the relentless productivity of our society. I believe poetry can become an act of resistance—a way of defending our humanity and learning to see ourselves differently. »

Music forms the dramaturgical and structural backbone of my choreographic language. The body unfolds within its own musicality—sometimes imposed, sometimes polyphonic. I play with music as it plays with me, allowing dance to emerge freely through improvisation or carefully composed movement, always driven by presence, sensitivity, embodiment and narrative force.

I see choreography as a form of calligraphy in space and time. Gestures, hands and the dancing body—whether holistic or fragmentary—compose a symbolic landscape charged with meaning. The energy of my language is deeply connected to the elements of the living world: fire, water, air and earth. The gaze completes this process, intensifying the dramaturgical quality of presence.

« My artistic practice rests on three inseparable foundations: dance, music and literature. Together, they form a single language. »


CRÉATION
La douche du lézard

animale
DANCE & VOICE PERFORMANCE

Between Sky and Earth (2026)

ARTISTIC STATEMENT

« **In July 2023, I travelled to Brazzaville in the Republic of the Congo** *for an artistic research journey. There, i felt both the fragility and the strength that inhabit me. At that precise moment, i felt profoundly alive—animated from within. My entire being dissolved into paths filled with life, breath and the invisible.*

Every story of my life as a woman came alive beneath my skin. They began to speak, to sing and to dance. They carried doubt, silence, struggle, emancipation, freedom and joy.

ANIMALE – Between Sky and Earth is a journey through the geographies and stories that inhabit my body. I wish to translate them into movement, into art, into life.»

Stéphanie Chariau

SYNOPSIS

ANIMALE – Between Sky and Earth is an intimate performance combining dance and voice. It explores the intuitive alchemy of our animal nature, moving through shadow and light, between a body shaped by social conditioning and one driven by instinct.

How can these inner paradoxes become a narrative deeply connected to the living world? How can we strip away the layers of identity to reveal a singular, vulnerable and radically embodied presence?

Audience: 12+
Duration: 45 minutes
Audience capacity: 120–250
Performance format: Stage or site-specific



CREATIVE TEAM

Concept, choreography & performance – **Stéphanie Chariau**
Dramaturgical collaboration – **Daniel Larrieu**
Original music – **Seiji Champollion & Rodrigo Becerra**
Lighting design – **Juliette Louste**
Technical director – **Jean-François Duclos**

DRAMATURGY

The foundation of ANIMALE lies in a text I wrote entitled My Skin.

« I walk upon the skin of the desert. My eyes close. Madness drags tears, violence and pride behind it. I am here, seated, while life passes by. A rare and delicate pearl escapes within a breath. My skin wraps itself around me. My skin stretches with a fierce vibration. A gentle flame rises. Fire dragons begin to dance, opening the thousand faces of my soul... »

CHOREOGRAPHIC LANGUAGE

A white woman has lived through sexism, discrimination and the violence of cultural assimilation. She journeys through the intimate landscapes of her womanhood, searching for an instinctive integrity rooted in the living world.
She descends into her emotional landscapes, undergoing a ritual process of transformation. She peels away the layers of herself to reach the deepest parts of her being.
She moves through multiple archetypes: zthe eternal woman, the warrior, the woman who delights in life, the crystalline woman, the living woman deeply connected to the living world.
These archetypes are never fixed. They circulate, merge and transform into one another.
The performance becomes a ritual of transformation.
The body relinquishes certainty and moves through vulnerability as well as power. Every gesture arises from an inner necessity rather than from aesthetic intention.
The voice becomes choreographic material.
The gaze establishes relationship.
The skin becomes a sensitive surface where emotions reveal a living memory.
Through this journey, the body no longer represents a woman.
It becomes a living territory.
Dancing becomes an act of embodiment, sovereignty and presence.

SCENOGRAPHY

The performance unfolds within an immersive space where the audience is invited into its own inner journey.
Entangled garments, water and symbolic objects create echoes between reality, imagination and the unconscious.
Costumes become skins that are shed and reclaimed. As the performer undresses and dresses again, she moves through successive identities toward a more powerful and liberated self.
Water, movement and music become the elemental forces of the performance.
The stage becomes both earthly matrix and celestial landscape—a place of transformation.

MUSIC

The musical score reflects the many layers of the performer's inner world.
It moves from jazz to Baroque music, from lyrical acoustic singing to the sounds of the equatorial forest, from the silence of breathing to raw techno.
From an intimate musical soul to an organic cosmos, the instinctive body opens itself to the passage from shadow to light, from beauty to chaos, and from chaos back to beauty.



Produced by
La Douche du Lézard

Co-produced by
City of Nantes • Institut français (Paris & Brazzaville) • Loire-Atlantique Department

With the support of Théâtre de Verre (Châteaubriant) • Cie Danseincolore • Espace Opoko • Gare aux Pieds Nus Cultural Factory (Republic of the Congo) • Mot'Art (Democratic Republic of the Congo)



Le ciel est dans ma chambre

DANSE EN POÉSIE

THE SKY IS IN MY ROOM (2022)

CHOREOGRAPHIC CONCERT

« A river, a field of flowers, or the tops of the trees...
perhaps that is where our own poetry lives. »

SYNOPSIS

The Sky Is in My Room is a choreographic concert for two performers exploring our relationship with nature, the living world and our inner landscapes.

Freely inspired by the poetry of Henri Meschonnic, dancer and singer Stéphanie Chariau and cellist Rodrigo Becerra invite audiences into a sensitive and luminous encounter with the many natures that inhabit us.

Blending dance, live music and voice, the performance unfolds as a poetic journey where movement and sound become spaces of listening, contemplation and transformation.

Poems by Henri Meschonnic, excerpts from *L'Obscur travaille* (Éditions Arfuyen, 2012), presented with kind permission.

Audience: 2+ and family audiences
Duration: 30 minutes
Audience capacity: up to 150
Performance format: Theatre, site-specific spaces and libraries

CREATIVE TEAM

Concept, choreography, dance & voice — **Stéphanie Chariau**
Cello — **Rodrigo Becerra**
Dramaturgical collaboration — **Christophe Garcia**

ARTISTIC STATEMENT

«One morning, I became afraid.

Afraid that I might no longer hear birdsong. Afraid that insects would disappear from the flowers. Afraid I would no longer feel the coolness of the night or witness nature unfolding in all its vitality.

I carry a profound desire to remain in sensitive resonance with the living world that surrounds me. Today, it is heartbreaking to see its strength relentlessly threatened by destruction.

I believe deeply in the bond between nature and humanity. To destroy one is to wound the other.

Our present time constantly challenges our values. How can we learn to look differently? What relationship can we cultivate with the living world so that beauty may once again transform our way of seeing?»

CHOREOGRAPHIC APPROACH

I chose the poetry of Henri Meschonnic because it leaves us free: free to love, to resist, to doubt, to fear and to be moved.
His poetry exists beyond conventional notions of space and time, without limits or punctuation. It flows through our fractures as much as through our joys, revealing each of us in our singularity.
His words give depth to our inner lives. Through them I encounter the essence of existence and rediscover a profound sense of freedom.
They reveal an interior world that is at once complex and simple—a continuous movement between inner and outer landscapes, between intimacy and environment.
It is an endless curve, an uninterrupted flow whose only destination is the present moment.
Within this poetic intimacy coexist tenderness, rage, love, impatience and uncertainty.
It is there, in that fragile and powerful place, that I rediscover my humanity.



Produced by La Douche du Lézard

Co-produced by Tout Petit Festival (Erdre & Gesvres) • Théâtre Boris Vian (Couëron) • Châteaubriant-Derval Community • Théâtre Denise Gray (Fay-de-Bretagne) • Pays de la Loire Region • Loire-Atlantique Department • Fondation de France • Crédit Mutuel Foundation

With the support of Théâtre de Verre (Châteaubriant)

GRAINE DE FOLIE

SPECTACLE JEUNE PUBLIC DANSE & THÉÂTRE

SEED OF MADNESS (2020)

DANCE & VOICE PERFORMANCE

«Sometimes all it takes is standing on a chair to discover that everyday life can be seen differently.»

SYNOPSIS

A Seed of Madness is a solo choreographic and musical performance that invites the audience to become part of the score itself.
Through a playful dialogue between performer and spectators, the piece unfolds as a joyful, poetic and surprising journey where imagination transforms the ordinary into the extraordinary.
Balancing humour, spontaneity and tenderness, the performance celebrates the creative impulse that lies within each of us.

Audience: Ages 2 and up – Family audiences
Duration: 30 minutes
Audience capacity: 50
Performance format: Non-theatrical and site-specific spaces

CREATIVE TEAM

Concept, choreography & performance — **Stéphanie Chariau**
Stage direction — **Annaïck Domergue**
Technical management — **Jean-François Duclos**
Props — **Nelly Boucherie**
Costume design — **Greta Gely**

ARTISTIC STATEMENT

A Seed of Madness explores the poetry hidden within everyday life. It asks simple yet essential questions: Where does our freedom reside in our daily routines? How do we keep our imagination alive? What if creativity were not an exceptional gift but a way of inhabiting the world?



The performance invites audiences—children and adults alike—to rediscover wonder, playfulness and the joy of invention.
This work was created from a deep desire to perform in close proximity to audiences.
Its immersive and participatory form grew out of extensive artistic research conducted with young children and their parents in nurseries, preschools and libraries, where dance, music and literature became a shared language of exploration. Presented without theatrical scenery or lighting, A Seed of Madness embraces simplicity.
Its stripped-back form invites audiences to experience the present moment with heightened attention and all their senses. Between contemplation and exuberance, minimalism and poetry, every gesture becomes an invitation to imagine differently. The spectator is no longer simply watching the performance but becomes part of its unfolding.
Inspired by Freely inspired by the children's book Amélie *Grain de Folie* by Jean Gueyfier and Anne de Lestrade, presented with permission.



Produced by
La Douche du Lézard
Co-produced by
Châteaubriant-Derval Community • Erdre & Gesvres Community of Municipalities



Rouge à pois

RED POLKA DOTS (2018)

DANCE-THEATRE PERFORMANCE

«From one book to another, there is always a story waiting to be lived.»

SYNOPSIS

A slightly old-fashioned librarian, devoted to rules and routines, gradually reveals another side of herself. As she journeys from book to book, she becomes playful, passionate, mischievous and delightfully eccentric.
Guided by her growing love of stories, she invites audiences into a poetic adventure where books awaken the imagination, movement and shared wonder.
An interactive and participatory performance.

Audience: Ages 3 and up – Family audiences
Duration: 30 min. - **Audience capacity:** 50
Performance format: Libraries and media libraries

CREATIVE TEAM

Concept, choreography & performance — **Stéphanie Chariau**
Stage direction — **Annaïck Domergue**
Technical management — **Jean-François Duclos**

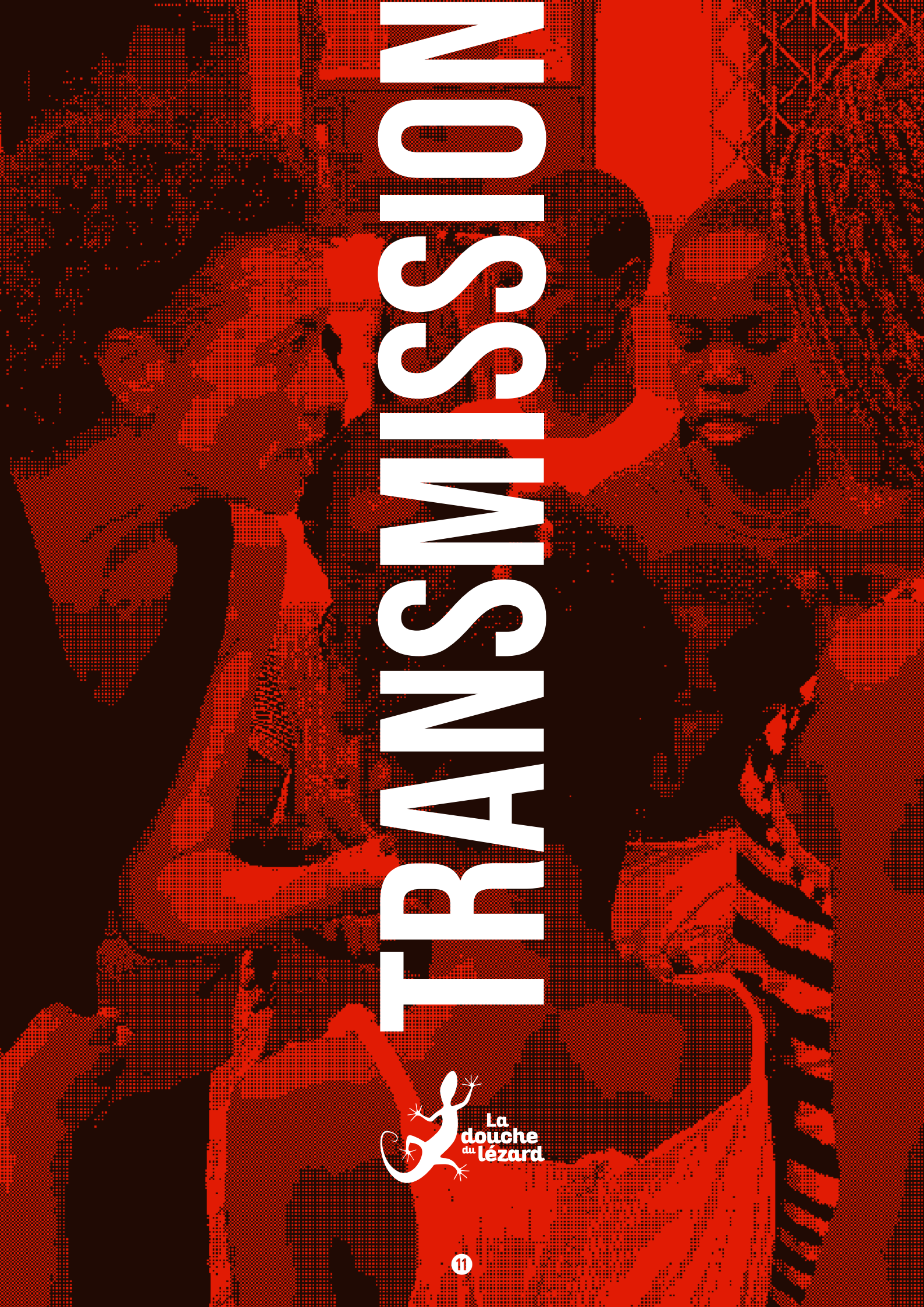
ARTISTIC STATEMENT

Red Polka Dots was born from a simple desire: To look at a familiar place differently. To transform an everyday public space through dance and imagination. What invisible choreography exists within a library? What relationships do we create with books? How do books shape our memories and accompany us through life? The performance invites audiences to rediscover these ordinary gestures and spaces through a playful, poetic lens.

CHOREOGRAPHIC APPROACH

Books gather together the stories of our lives—between romance and adventure, fiction and reality. They carry our shared humanity through narratives that celebrate imagination, curiosity and philosophical reflection.
Every page opens a path toward our senses, our emotions and our relationship with the world. Inspired by the daily rituals of librarians and readers alike, Red Polka Dots transforms familiar habits into an unexpected theatrical experience.
Dance and literature become inseparable. The book is no longer simply an object to be read. It becomes a partner in movement, an invitation to play, a source of encounters, surprise and delight.
Through this joyful transformation, the library itself becomes a stage where imagination comes alive.

Produced by La Douche du Lézard


TRANSMISSION
La douche du lézard
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TRANSMISSION

DANCE • MUSIC • LITERATURE

For **Stéphanie Chariau**, transmission is not separate from artistic creation.
It is an extension of her research into the body, imagination and the living world.
Her workshops and training programmes draw on a transdisciplinary approach combining dance, music, voice and literature. Rooted in somatic practices, improvisation and collective creativity, they invite participants to cultivate presence, perception and artistic expression.
Rather than transmitting techniques alone, her work encourages each participant to discover their own creatAive language.

ARTISTIC PRACTICE FOR ADULTS

Professional and Amateur Dancers

«My choreographic practice is enriched by the dialogue between dance, music and literature. I propose a poetics of movement rooted in somatic practice and improvisation.
Improvisation opens creative pathways—both physical and psychological—allowing each participant to discover and develop their own embodied language. Reflection through words creates the necessary distance for artistic growth.»

WORKSHOPS

- Contemporary Dance & Improvisation
- Performance Practice
- Voice & Movement
- Dance & Music Dialogue

LEARNING OBJECTIVES

Participants are invited to:
- cultivate a sensitive relationship through artistic practice;
- deepen listening, adaptability and presence;
- strengthen their identity as performers and creators;
- develop advanced improvisation skills;
- build a contemporary movement language rooted in embodiment and creativity.

FOR EARLY CHILDHOOD AND YOUNG AUDIENCES

DANCE & READING

« My singularity lies in bringing young children and adults into movement together. Through a shared artistic experience, each discovers new dimensions of sensitivity, imagination and embodied expression. The process is intuitive, creative and inclusive. »

Dance & Reading workshops use children's books as gateways to imagination. Stories, images, colours and words become invitations to move, listen, invent and experience the world through the senses. Dance, voice, literature and movement merge into a living experience where reading becomes embodied.

PARENTING IN MOTION

Parenting in Motion explores the relationship between parent and child through dance and music.
Developed through years of artistic research and fieldwork, these workshops create shared moments of movement for babies (3 months to 3 years), young children (3 to 10 years) and their families.
The focus is not on learning dance, but on nurturing connection, trust, play and non-verbal communication.

ARTS EDUCATION & CULTURAL MEDIATION

«Arts education is an essential part of personal development. It is a cultural right that enables each individual to build their own vision of the world.»

Programmes for preschools, primary schools, middle schools and high schools are designed to encourage creativity, spontaneity and sensitivity.
Movement and voice become ways of discovering art, oneself and others.
Through artistic practice, participants develop confidence, curiosity, adaptability and a deeper relationship with the world around them.

Formats
- Open rehearsals
- Post-performance discussions
- Dance and music workshops
- Interdisciplinary artistic projects



PROFESSIONAL TRAINING

Stéphanie Chariau delivers professional training programmes for dancers, educators, teachers and early childhood professionals based on her research into the transdisciplinarity of the arts.

In 2018, she published *A Practical Guide to Dance in Preschool*, designed for teachers wishing to integrate dance into their educational practice.

Training Programmes :

Dance & Reading : How can a children's picture book become the starting point for participatory and interactive dance experiences? This training explores how stories, images, colours, characters and language can generate choreographic material, allowing educators and artists to design creative movement pathways inspired by literature.

Entering Dance : To invite children into dance, we must first reconnect with our own bodies. Movement, emotion, creativity and relationships become languages through which chil-dren develop confidence, autonomy and expressive freedom.



This programme proposes practical tools for integrating dance naturally into educational environments.

The Spirit of Gesture : A series of site-specific workshops centred on presence, perception and the expressive power of movement. Designed for amateur and professional dancers alike, this pedagogical approach combines sensory exploration, poetic creation and critical reflection.
Each gesture becomes an act of perception, relationship and transformation.

TALKS & LECTURES

Stéphanie Chariau regularly gives lectures, talks and artist presentations on her research into the Cosmopoetics of the Living and the Decolonisation of the Imaginary.

She is invited to share her expertise on dance & reading, transdisciplinary artistic practices, choreographic and performative processes, cultural mediation, artistic cooperation, from local initiatives to international collaborations.

These encounters create spaces for dialogue between artists, educators, researchers, cultural professionals and audiences, placing artistic creation at the heart of contemporary social and ecological questions.





ARTISTIC CONTACT
Stéphanie Chariau
+33 (0)7 66 74 09 74 - ladouchedulezard@gmail.com
www.ladouchedulezard.fr